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Dull reds, sea-greens, peacock-blues, may be used, but of course this depends entirely upon the color of the paper. If judiciously done, grained oak or American walnut looks well, when finished with a flatted varnish. The color should be very dark, with but very little figure. In graining, it is a difficult matter to get a grainer to restrain his passion for figure. Of course, where cost is not the primary question, a paneled wood dado, from 3 ft. to 6 ft. high, looks exceedingly well.

In a room with a warm aspect, cream-white paint has a very charming effect, with a green or dull gray-blue wall; but in other cases, where a red or a dark paper is used, the contrast with white paint is too great, and makes the room too lively for a dining-room. The style that prevailed in the latter half of the eighteenth century, and which was introduced by the Brothers Adam, is very suitable for the cooler colorings shown in our illustration; and, with Sheraton or Chippendale furniture, makes a very cozy room. This style is most suitable for small rooms; as in large ones it is somewhat weak and too full of detail. Adam and Sheraton work is an English expression of the work of the period of Louis XVI., which style, though exceedingly pure and chaste, is less adapted for the breadth of treatment which is desirable in many cases. Painted or distempered walls, either plain or paneled with moldings, are well adapted for this style. In the latter case, however, the opportunity for hanging pictures is very limited.

An excellent effect can be produced by painting the walls all one color, say a golden yellow, and then stippling another transparent color over it—say a green or light-red—the whole being thinly varnished.

The chimney-piece, with three rectangular mirrors, is of simple design. It is made of wood, with composition ornament. The slips round the opening are sometimes of sienna marble; but the color would depend on the other colors used in the room.

The fireplace recess can be lined with tiles of one color, and the hearth of a plain self-colored tile, either of the same or of other suitable color. They may be laid in some simple pattern or square. Many-colored tiles, or those laid with fancy borders, are not so desirable, even when the colors harmonise.

Fenders of brass, or of wrought-iron and copper, with fire-irons to match, are now being made in a great variety of styles; and little difficulty exists in getting any design well and cheaply made in this branch.

Some license may be taken with our center-table, which may be by no means a slavish copy of one of Sheraton's make, but an octagon table, capable of extension. When inlaid with a few bands of suitable woods, it goes exceedingly well with this style, and has many advantages of a utilitarian character to recommend it. There is a border of parquet on floor, with the center covered with a warm-colored rug. The addition of an old mirror, or a few prints of the Bartolozzi or Angelica Kaufman school, or any old prints by Morland, Ward, or Hogarth, greatly helps the effect. As a rule, in dining-rooms, American walnut or oak are the woods to be selected for the furniture. If oak be chosen, it should be dark—light oak always seems to lack comfort; and we must bear in mind that when a dining-room is in use a white cloth occupies a large portion of the space. This reflects a very large amount of

light, and permits us to use much darker colorings than we otherwise should be justified in doing. Also the table, when set out and surrounded, is the principal point to be considered, and should be better lighted than any other part of the room. Dark walls form a suitable background for the picture, while the white cloth throws light upon the faces and dresses of those around the table. This effect would be to a large extent lost if the room were treated in any other way.

#### A COLONIAL ROOM.

By

JOHN H. HUTAFF.



A COLONIAL ROOM. DESIGNED BY JOHN H. HUTAFF.

should possess unity as well as character—that is to say, it should have some definite purpose or style. For one to appreciate the effect of the room under consideration it is necessary they should have some idea of its color and treatment. The floor is of light oak. The woodwork is painted white, with a dull egg-shell finish. The cornice is also painted white. The walls up to the cornice are covered with a red burlap having a stencil pattern of a deeper red, each wall space forming a panel, with the exception of the mantel, which has a special treatment. The ceiling is a delicate yellow, with a stencil pattern of light green and red. The windows are draped with a plain white net hanging straight and full. The furniture is mahogany. The round table and the chairs are appropriate

and in keeping with the Colonial style. The chairs are covered with a bluish green leather. The more prominent colors of the rug are dull reds, yellows and greens.

The decoration of any given apartment depends for success on a knowledge of the general principles of house decoration. With the reader's permission we will give a few ideas on the important subject of

#### PRACTICAL HOUSE DECORATION.

It is difficult to decorate a house, though of modest proportion, at small cost. The difficulty is increased if the owner wishes to direct work himself, and has but a limited knowledge of the materials obtainable. Of course, the problem is solved if the undertaking is placed in the hands of a professional decorator of position.



THE STUDENT. BY GRASSET.

Persons of limited time are strongly advised to intrust the decoration of their homes to some person of ability and let the responsibility for the result rest with him. There is nothing of so great an importance in the decorating of the interiors of our homes as the harmony of colors. The purpose of this paper is to suggest certain decorative ideas for a modest house owned by a person of moderate income and refined taste. We will take for example a house that costs from five to eight thousand dollars, and show how it can be tastefully decorated at small cost. The first thing to be considered in a house are its walls, ceilings, and floors.

As the hall is the first room we enter it should have special thought and treatment. Because from its "air" and "tone" we receive our impressions of the home we are entering. The woodwork of this hall is oak, with a wainscot six feet high. The floor is yellow pine (being especially adapted for rugs).

Carpeted halls are very bad form. There is an eight-inch oak cornice around the room. The walls are covered with a deep crimson paper, having a strongly outlined pattern of some shade of the same color. The paper covering the walls as far as the cornice, omitting a frieze altogether. The ceiling is light cream. The portières are deep crimson velour. The glass in the door is covered with a plain white net curtain.

The next room to take into consideration is the parlor. Opening from the hall it should have a color in harmony. The woodwork is painted white, having a dead egg-shell finish. The cornice should be painted white. The walls are painted a warm yellow. Frieze the same shade with an ornament of a deeper and browner tone. The ceiling of the same shade as the wall, but lighter in tone. The carpet should be a plain crimson, with rugs of well-selected color. The windows are very simple, but rich in effect. The lace next to the glass is a plain net.

The long lace curtains are of a fine net, with a border of real lace down the side and across the bottom. The overhangings are écru, satin de Jean. The portières of the same. The furniture should be simple and few pieces. Have one or two palms in the room. Next we come to the library. The woodwork is oak. The bookcases are four feet high, also of oak. The sides of the room that have no bookcases have a wainscot four feet high. The floor is light oak. The walls are covered with a bronze green burlap, going as far as the cornice, with a six-inch stencil pattern, below the cornice, above the wainscot and up the sides, making a panel of each wall. The pattern should be put on in a deeper green. The portières and window hangings and the cushion in the window are made of sage green denim. The glass is covered with a plain net, hanging perfectly straight.

The dining room last, but not least, should be treated as one of the most important rooms of the house. The one under consideration is especially attractive. The room having a paneled wainscot eight feet high, with a dead egg-shell finish. The floor is light oak. The wall is painted a delft yellow, with a band of ornament at the top and bottom, of old Dutch blue. The ceiling is painted white, with a painted border six inches deep of the same hue. At the top of the wainscot is a shelf on which



SARAH BERNHARDT AS JEANNE D'ARC. BY GRASSET.

to place odd pieces of china. The furniture of this room should be mahogany. The portières are yellow canvas, with an embroidered disk eighteen inches in diameter. The window draperies are also of the canvas, with a disk fourteen inches in diameter. The embroidery should be blue. The draperies at the doors and windows should hang perfectly straight. An artistic ornament for this room can be had by taking a blue and white umbrella stand, using the bottom for the top, placing on it a blue and white jardiniere filled with a pretty palm.